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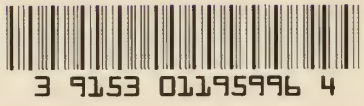

GAYLORD RG

WINSLOW HOMER IN THE ADIRONDACKS

WINSLOW HOMER IN THE ADIRONDACKS

1. Guide Carrying Deer
Lent by Mr. Charles S. Payson

Watercolor 1891

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WINSLOW HOMER IN THE ADIRONDACKS

AN EXHIBITION OF PAINTINGS • ADIRONDACK MUSEUM • BLUE MOUNTAIN LAKE, N.Y.

15 AUGUST — 15 SEPT. 1959

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FOREWORD

Of all the artists who have found the Adirondack area a well spring, none are as well-known as Winslow Homer. This is the artist whose work gives the observer an immediate rapport with the country, its loneliness, its vastness, its intimacy, its silence, its moodiness and its grandeur. The poetical quality of many Homer Adirondack paintings contrast strongly with the work of other painters of the Adirondacks.

Three years ago this museum decided that a showing of Homer's Adirondack work should be its first major exhibition and we are indeed glad that at last the thought has become reality. Not only did we wish to bring back to the Adirondacks a group of the paintings created here, but we wished to produce a catalogue which might serve as a reference to Homer's Adirondack work. In order to widen this facet of the exhibition we have illustrated in this publication many of his paintings that are not in the exhibition. We have also included a catalogue of Homer's Adirondack work. The variances in titles of his paintings, changes made by subsequent owners, have often produced confusion and for this reason the earliest title has been given. The title in parenthesis, after an illustrated painting, is another that has been given to the painting at some period in its life.

Exhibitions such as this are the result of the generosity of understanding people. The private collectors will stare at empty spaces on their walls and museums must rearrange their galleries. All the lenders deserve our grateful thanks for making it possible for others to share their paintings. The outstanding Homer scholar, Mr. Lloyd Goodrich, and his wife, Edith Havens Goodrich, have made available to me their extensive files of research on Winslow Homer and assisted in every phase of preparing the exhibition. My gratitude also goes to Mr. James W. Fosburgh, painter and critic, for his sensitive essay on Homer's Adirondack life and painting.

For their assistance in many ways we extend our gratitude to Mr. Lewis Adams, Mrs. Benjamin Bibby, Mr. Warder Cadbury, Mr. John Curry, Mr. Hugh Fosburgh, Mrs. Elizabeth Filkins, Mr. Godfrey Gaston, Mr. and Mrs. H. K. Hochschild, Mr. and Mrs. Walter Hochschild, Mrs. Blanche Isham, Mr. Carman Messmore, Mr. Helmut Ripperger, Mrs. Harry Surprenant, Mr. Rudi Wunderlich, M. Knoedler and Co., Inc., New York City, New York; Kennedy Galleries, New York City, New York; E. Weyhe, Inc., New York City, New York; and the following institutions and their staffs: Sterling and Francine Clark Art Institute, Williamstown, Massachusetts; The Corcoran Gallery of Art, Washington, D. C.; The Henry Gallery, University of Washington, Seattle, Washington; The Metropolitan Museum of Art, New York City, New York; Museum of Art, Rhode Island School of Design, Providence, Rhode Island; National Collection of Fine Arts, Smithsonian Institution,

Washington, D. C.; National Gallery of Art, Washington, D. C.; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Smithsonian Institution, Freer Gallery of Art, Washington, D. C.

Acknowledgement is made to the following lenders without whose unselfishness the exhibition would not have been possible: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Bowdoin College Museum of Fine Arts, Brunswick, Maine; The Century Association, New York City, New York; The Cooper Union Museum, New York City, New York; Mr. Lawrence Fleischman; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Mr. and Mrs. James W. Fosburgh; Mr. and Mrs. Pieter W. Fosburgh; Mrs. Charles R. Henschel; Hirschl and Adler Galleries, New York City, New York; Collection IBM Corporation, New York City, New York; North Woods Club, Minerva, New York; Mr. Charles S. Payson; Mr. Peter A. Salm; Dr. and Mrs. S. Emlen Stokes; Mr. Alexander White; Worcester Art Museum, Worcester, Massachusetts.

Also, my thanks to my staff, Miss Sally DeVaney and Mr. Ralph Raymond.

ROBERT BRUCE INVERARITY, *Director*
Adirondack Museum

INTRODUCTION

Among American artists of the past, Winslow Homer was one of the strongest and most vital. He was our greatest pictorial poet of outdoor life in America. Since he spent many seasons in the Adirondack region and did some of his best work there, it is fitting that the Adirondack Museum should be the first to hold an exhibition of his pictures of the region, and to publish a book devoted to this phase of his art.

Winslow Homer was born in 1836 in Boston, of an old Massachusetts family. He was practically self-taught. Apprenticed at nineteen to a Boston lithographer, at twenty-one he launched himself as a free-lance illustrator, especially for HARPER'S WEEKLY. Soon he was one of the best-known illustrators in the country, notable for his strongly native subjects and flavor. In 1859 he moved to New York, which was to be his winter home for over twenty years. He did not begin to paint seriously until he was twenty-six, when after a few lessons he went out into the country and began painting directly from nature.

From boyhood Homer loved outdoor life — sailing, fishing, hunting, mountaineering. He was a born wanderer, and every summer found him in the deep country of New England or eastern New York State. Sometimes it was the fashionable world of summer resorts — the White Mountains, the North Shore of Massachusetts, Long Branch. More often it was the simpler world of the old-fashioned Yankee farm, or the still more primitive world of the woods and the sea. It was these summer months in the country that furnished subjects for all his early works.

From the very first Homer's art was that of a man who saw nature with his own eyes, and painted it as he saw it, with little perceptible influence from other artists. He had a fresh eye for outdoor light and color, unaffected by the studio conventions of the time. His first-hand observation, his bold, direct style, his large simplified massing of lights and shadows, and his instinctive sense of decorative values, made him an independent American pioneer of impressionism, before the French movement was known in America or indeed had emerged in France. Another curious parallel was with Japanese prints, which he probably saw through his friend John La Farge. Not until he was thirty, in 1866, did he go abroad, spending a year in France, mostly painting in the country.

Homer was thirty-seven when he first took up watercolor as a major medium. The medium suited him perfectly, for he was essentially an observer and graphic recorder of nature, and in watercolor he could work directly outdoors, finishing his picture in a single sitting. Because of the transparency of the medium, with the white paper showing through the washes of color, he at once secured clearer and higher color than he had in oils. It was in watercolor that he was to achieve his discoveries and advances — in subjects, in color and light, in technical skill. From 1873 on,

almost every summer produced a series of watercolors, which registered his steady growth as an artist.

Two seasons in England, 1881 and 1882, at the picturesque fishing port of Tynemouth on the North Sea, marked a turning point in Homer's career. Here, working almost entirely in watercolor, he first began to devote himself to the sea and to those who go down to the sea in ships — thenceforth one of his dominant themes. After his return to America he left New York for good, and settled in a lonely spot on the rugged Maine coast, Prout's Neck. Here he lived the rest of his life, absolutely alone, painting the great epics of the sea and the forest on which his fame rests.

Though Prout's Neck was his home, he had not lost his relish for seeing other parts of the world. Almost every year he spent a few months in the Adirondacks, Quebec, the Bahamas, Florida or Bermuda. The Adirondack region in particular played an important part in his life and work. He and his older brother Charles, devoted companions, and inveterate campers, hunters and fishermen, spent many summers together in the northern woods. Of Winslow as an angler, his brother once said, "He did not go in much for expensive or elaborate tackle, but he usually caught the biggest fish." His first known visit to the Adirondacks was in 1870; he was there again in 1874, and probably in 1876 and 1880. Most of these early stays were in Keene Valley and Minerva. In the late 1880's the brothers began coming regularly to the North Woods Club, of which they were charter members. For Winslow, these visits combined sport and art. Almost every season from 1889 through 1894 saw the creation of many watercolors picturing the beauties of this unspoiled region — the forest, the mountains, the lakes and streams, the wild life, and the native guides, hunters and fishermen. Most of these watercolors give evidence of having been painted outdoors, "on the spot," though of course not from the model when the latter was a leaping trout or a running deer.

This series of Adirondack watercolors marked a new step in Homer's artistic development. His watercolors had always been in advance of his oils in freshness of vision, physical immediacy, spontaneity of handling, and brilliancy of color. Never before, however, had they exhibited these qualities in such purity. Never had his art been so close to its primal source — nature. But this direct naturalism was combined with an extraordinary sureness of form and design, so that these watercolors were at once vivid records of reality, and compositions whose bold linear rhythms, magnificent color and superb decorative patterns ranked them among his most perfect artistic achievements. Like his early works they recall the Japanese printmakers, but now with a new mastery.

By contrast with the number of his watercolors, Homer painted relatively few Adirondack oils, though they included some of his most important canvases — *The Two Guides*, *Campfire*, *Huntsman and Dogs* and *Hound and Hunter*. While the Adirondacks were his favorite camping grounds, Prout's Neck was his home and studio, where he could work in the heavier medium. But the cleansing of his eye and the training of his hand during these Adirondack summers were to bear fruit in the notable new freshness of color and handling that marked his Maine oils from the

middle 1890's on. The great marine paintings of his maturity would not have been the same without the refreshment of his Adirondack experience.

From 1895 the Homer brothers varied their Adirondack visits with trips to the wilds of Quebec. But Winslow Homer continued to visit the North Woods Club every few years, and painted a few watercolors there that were among his most powerful. His last known visit was in June and July, 1908. He died in his studio at Prout's Neck in 1910.

LLOYD GOODRICH, *Director*
Whitney Museum of American Art

WINSLOW HOMER AND THE ADIRONDACKS

The enormous amount of historical and critical material that has been written on the life and work of Winslow Homer has most usually tended to emphasize his "Americanism," his localism and his realism. This was true even during his lifetime. Henry James, although he found some things to admire in Homer's painting, objected strongly to what seemed to him provincialism in his work, and almost every other commentator even today has stressed at length this realism, this "Americanism."

It is true there are exceptions to this. As long ago as 1911, the year after Homer's death, Frank Jewett Mather, in a review of the memorial show of his work, held that year in the Metropolitan Museum of Art in New York, pointed out the influence of Manet and of Japanese prints on his work. Mr. Lloyd Goodrich also drew attention to this in his catalogue of the Homer show held at the Whitney Museum in 1936. In the catalogue of the recent exhibition, held at the National Gallery in Washington and later at the Metropolitan Museum in New York, Mr. Albert Ten Eyck Gardiner has explored this area of influence on his work and attributed a much larger importance to it. Also Mr. Goodrich in his definitive biography of Homer has written beautifully of the truly lyrical qualities existing in his work, those qualities which Henry James failed to perceive.

A writer attempting an essay on the limited aspect of Homer's painting, that done in the Adirondacks, is inevitably tempted to again stress the essentially American and especially in this instance, the purely local aspects of his painting. It seems to me that to do this again would be fruitless. After all, the fact that his work has a peculiarly American flavor, which it has, is not enough to arouse and hold our interest; there have been many painters possessing this quality that do not so attract our attention. Rather it is important to discover what it is in his painting that makes him a great artist, whose work has an ever increasing appeal to a constantly growing audience of both connoisseurs and laymen, quite apart from nationality or subject matter. We must concern ourselves with those special qualities, that particular and personal factor in his work which seizes the imagination of each observer, holds his interest and causes us to apply the adjective "great." If we can discover what those things are, what the specifics of his inspired vision were, I think we shall also find out what the importance of the Adirondacks was to him and put the place of the local scene in its right perspective.

The first thing that comes to mind is his extraordinary originality. This is something that it is easy to overlook now that time has made us very familiar with his pictures, although it was noted during his lifetime and by present day critics as well. Kenyon Cox wrote: "He was always making the most unexpected observations and painting things that were not only not painted till then but apparently unseen by anyone else."

Mr. Goodrich points out that: "Homer's Adirondack phase was a new departure in American water color painting. Up to this time most work in this medium had been in the old style of finished representation, even in the hands of progressive artists like Inness, Martin, LaFarge and Eakins. Nothing like the freedom and brilliancy of these works had been seen before in this country."

It is perhaps possible to explain this on the grounds of outside influence on his work. But I am inclined to think that it was more the product of an original and extremely personal approach to his subject matter. Comparison with the work of other artists is useful here.

Winslow Homer was not the first to paint the Adirondacks. Artists of the Hudson River School had been there before and others were to follow. Such men as Jasper Cropsey, J. F. Kensett, Asher B. Durand and Homer Martin had all painted in the Adirondacks. The work of all of these men, almost without exception, have qualities in common. They painted panoramic pictures. Kensett's view of Lake George (pl. 36) is an excellent example. All of these artists were painters of views, and they sought them out, making expeditions to the Catskills, the White Mountains and the Adirondacks in order to find suitable material to illustrate their vision of nature. The vision itself was based on a number of things.

To begin with, they were all part of the romantic movement and their attitude toward nature was that of the transcendentalists. The influence of Emerson is apparent in all their works.

"There are days which occur in this climate, at almost any season of the year, wherein the world reaches its perfection, when the air, the heavenly bodies, and the earth, make a harmony, as if nature would indulge her offspring; when, in these bleak upper sides of the planet, nothing is to desire that we have heard of the happiest latitudes, and we bask in the shining hours of Florida and Cuba . . . The day, immeasurably long, sleeps over the broad hills and warm wide fields. To have lived through all its sunny hours, seems longevity enough. The solitary places do not seem quite lonely. At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sancity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a perpetual morning, and is stimulating and heroic. The anciently reported spells of these places creep on us. The stems of pines, hemlocks, and oaks, almost gleam like iron on the excited eye. The incommunicable trees begin to persuade us to live with them, and quit our life of solemn trifles. Here no history, or church, or state, is interpolated on the divine sky and the immortal year. How easily we might walk onward into the

opening landscape, absorbed by new pictures, and by thoughts fast succeeding each other, until by degrees the recollection of home was crowded out of the mind, all memory obliterated by the tyranny of the present, and we were led in triumph by nature."

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The above quotation from Emerson's "Nature" sums up the transcendentalists view of nature. Noble as it is, it has very little to do with the actual lives of men and women struggling for existence in the wilderness. And it is a point of view very different from Homer's. One thinks, looking at pictures of the Hudson River School, of the poetry of the time — Longfellow's "forest primeval" and Bryant's "Thanatopsis." In fact, these paintings were dominated by literary romanticism. Their ambition was to paint heroic landscape, a literary conception rather than a visual one, and although they painted every leaf on every tree, they never painted the actual details of the landscape itself. Moreover, almost all of them had studied abroad, for the most part in Italy, and the influence of Claude's idyllic landscape is evident in their work. Like the poets of their time, they delt with nature in a grand and general sense, but rarely of its actualities, or of the life lived in close relationship to it. Although many of their pictures have a nostalgic charm which is real and moving, today we tend to discount them as great painting.

If, on the other hand, one were to compare Homer's painting to poetry, it seems to me one would at once think of Whitman, another innovater.

"You shall no longer take things at second
or third hand nor look through the
eyes of the dead, nor feed on the
spectre in books

You shall not look through my eyes either
nor take things from me

You shall listen to all sides and filter them
for yourself."

Homer, to the best of my knowledge, never painted a panoramic landscape, and when views do occur, they are specific and endowed with a special mood and meaning peculiarly their own and Homer's.

He painted details of the Adirondacks and populated his pictures with figures that emphasize the special relationship of man to nature which moved him, and motivated his work. Not only did he paint details of landscape — noticing as Kenyon Cox pointed out, things that had never been seen before — but he chose to depict details that illustrated the specific qualities of the landscape that were meaningful to him; moods of climate, weather, time of day — of atmospheric effect. He would wait for days for the precise light that he wished to paint, in order to make his very personal statement. The dominant mood in the Adirondack pictures is one of quiet, of stillness, remoteness and solitude. He seems to have been preoccupied with the loneliness of the human spirit, particularly in relation to nature, and this fact gives even his most realistic paintings a larger meaning. He felt this strongly; he was a lonely man and probably by choice.

Here some account of life in the Adirondacks from the 1870's until Homer's last visit in 1908 will suggest the nature of the attraction this landscape and this life held for him. This writer has been unable to ascertain the dates and lengths of his stay in Keene Valley, except that he was certainly there in 1876 when he painted the large oil *Two Guides* now in the Clark Institute in Williamstown, Massachusetts (pl. 39). It is even possible to identify the figures. A fellow painter, Roswell Shurtleff, has written that the older man was a famous local character known as "Old Mountain" Phelps, and the younger man was Monroe Holt. Homer visited Keene Valley a number of times, but exactly when is uncertain.

Fortunately there is a great deal more information about his life in what is now the North Woods Club, near Minerva, of which he was a charter member and where he painted most of his Adirondack water colors.

Homer first went to this remote spot with two fellow painters, Eliphalet Terry and John Fitch. At that time it was merely a clearing in the wilderness with one farm on it belonging to a family named Baker, who had settled there in 1854. In 1859 Terry painted a picture of the clearing which is reproduced (pl. 37). The two main sources of information about the place and Homer's visits there are Terry's letters to the Baker's daughter Juliette, which are in existence, and the diary which Juliette kept from 1865 until 1886. Actually, she lived to a ripe old age, dying in 1930. The present writer remembers her well. After 1886 — the year the land was purchased to found the North Woods Club — the entries in the club register of Homer's visits, all in his own handwriting, give a record of the times he spent there. The last, dated June 25, 1908, in a quavering hand — he had suffered a stroke earlier that year — mentions that he shot a bear. He made two drawings of this which are still at the Club and are illustrated (pls. 31, 32). These are probably the last things Homer did in the Adirondacks. He died two years later in 1910.

We know from a letter of Terry's that Homer first went to the Baker farm in September 1870 and it was in that year that he published the woodcut, *Trapping in the Adirondacks*, in EVERY SATURDAY on December 24, 1870 (pl. 3). Terry wrote Juliette a letter about this, referring to the picture of Rufus Wallace and Charlie, who was probably Charlie Lancashire, a friend of the Bakers and said that Homer would send her a copy. Rufus Wallace figures in a number of Homer's later pictures with a younger man, Mike "Farmer" Flynn.

And so the life in the Adirondacks began which was to go on intermittently for the next thirty-eight years.

For an account of this life, the sources are again Terry's letters, and the diary. Terry wrote an itinerary of the trip from New York. They first took the Hudson River night boat to Albany; then the train to the "stop" which was apparently Saratoga, then the Lake George stage as far as Chestertown. Homer had done a picture of this stagecoach as early as 1869 which was used as the cover for APPLETON'S JOURNAL on July 24 of that year. At Chestertown they were met by a team driven by Wesley Rice, Juliette Baker's husband, and brought to the Baker farm. The trip as far as Chestertown took twenty-four hours. I should think the last leg — from Chestertown to the farm — would have

taken at least a day; thirty-six hours in all, which suggests the remoteness of the place, and undoubtedly part of its appeal for Homer.

The life that greeted him when he arrived is vividly described in Juliette's diary. It was one of extraordinary hardship. These people almost literally lived off their rugged land. Spring came late and winter early, as it still does, and in the short summer season they worked from morning until night to keep body and soul together. Everything was used. Hay not only fed the livestock, but provided stuffing for bed ticks. Wool was spun, woven and made into the clothing they could not afford to buy, and in addition socks and mittens were knitted for sale to obtain the pathetically small amounts of cash needed for what they could not provide for themselves. Sugar was maple sugar, boiled down from the sap, drawn from the maples in the forest. Every berry was picked; wild strawberries, raspberries, blueberries, cranberries and so forth were preserved. Finally, of course, there were the fish and game that were the main supply of sustenance.

This way of life that Homer sought out for so many years seems to me important to an understanding of his work. Many writers have made much of the fact that Homer was a sportsman. No doubt to an extent he was, but it is also necessary to realize that the hunters and fishermen who populate his pictures were engaged in these activities in order to provide themselves with enough to eat. Their very lives depended on their skill. This Homer understood. He shared their lives. His relationship with them, and feeling for them, was very much the same as his understanding and caring for the Maine fishermen with whom he associated — practically to the exclusion of everyone else — at Prout's Neck.

The subject of his painting is consistent throughout his life. It is man in his environment; the relationship between man and nature. For all the hardship involved, the world he chose for his subject matter had also many and great beauties, which he observed closely, intimately, and set down on paper or canvas with a simplicity and accuracy which in its own way is unparalleled. For he was first and last an artist — an observer — and his powers of observation were extraordinary. They were not especially intellectual. He does not seem to have read very much, and his pronouncements on his art, which are rare, are apt to be inarticulate and confused. He seems to have lived in a solitary world of feeling, observing and setting down. How well he did these things.

I have said earlier that the dominant mood of Homer's pictures is one of quiet, of stillness, remoteness and solitude. Even a picture of the burst of a leaping trout seems only to accentuate the surrounding and enveloping silence, the tumult of a waterfall seems muted by the quiet of the forest through which it flows.

Great art has been called the expression of the universal in terms of the particular. The particulars Homer so loved and painted so well are in all these pictures. He captured perfectly the movement of a leaping trout, the line of a fly cast, the awkward posture of a hunting dog balanced on a log (pl. 12) or a deer straddled across another log, drinking (pl. 48). This last is one of his most amazing achievements. Homer

could scarcely have gotten very close to this shy creature, but it is almost a close-up, and captures all the nervous tension of the animal. There is the backward glance of the eye always on the alert for ever present danger, even while intent on drinking, the ears that seem almost to twitch as they listen, or perhaps get rid of an annoying fly, and the ungainly but entirely characteristic posture, here somehow made graceful; and for those who deplore his realism, it is notable that there are strokes of pure cerulean blue in the painting of the animal's coat.

But there is more here than the particulars of concrete fact. There are the particulars of mood and atmosphere. The picture of the deer is a comment on all of the mysterious life of wild animals in the forest, for it is, curiously, a very mysterious picture, and this is where the general emerges from the particular.

He could paint equally well and endow with mood, the dark waters of Adirondack ponds broken by the silvery wake of a canoe, the torrent of a swollen brook in spring flood, the overcast skies of a perfect fisherman's day, the fisherman himself, and the hunter pausing to rest, silhouetted against the blue distance of receding hills. Sometimes the details are so factual they are funny. Who has not sweated under the protections necessary to ward off black flies in June? And what fisherman has not been half humorously exasperated by the ubiquituous and infuriating "punkin seed" who with idiotic persistency eternally thwarts the purpose of the most perfect cast? (pl. 18).

In these pictures there are often things that cannot be seen but felt, and which imply a whole world and way of life: the stillness in the deep woods, the hush over a summer pond, broken only by the hum of gnats, the sad, clear whistle of a white throat, the occasional splash of a deer munching lily pads or the loon's call.

Finally wooded or barren mountainsides, the mirror of a lake in the mysterious depth of a valley floor, shifting patterns of cloud and cloud shadow, the changing light of morning and evening, good weather and bad, evoke the sheer wonder of the whole physical world, each detail, each aspect of it minutely and sensitively observed and meticulously rendered.

Mr. Edgar P. Richardson in his brilliant book American Romantic Painting has this to say about American romantic artists. "Their preference was to paint the things and people about them; their method to relate their observations to sentiment on the one hand and to actuality on the other, so that the artist's poetic feeling and the observer's simple experience of having lived may meet in one transparent image. In the great division between those whose wish is to understand the great and wonderful world about them, and those who wish to impose themselves and their personality upon the world, the American romantics take their stand with the former."

It seems to me that this applies exactly to the work of Winslow Homer, and explains the greatness of his work. I do not believe there is any such thing as realism in art. There are only the innumerable visions of reality that individual artists have set down. This was particularly true of Homer; the facts in his pictures are invariably subject to his overall vision of the world of man and nature, which in his

day was novel and personal. This in turn determined his technical methods in which he was also an innovator, and since he was almost entirely self-trained, one might say that the Adirondacks and the life there were in part his teachers. They served him well, as he did them.

James W. Fosburgh
Minerva, New York

SOME OF HOMER'S ADIRONDACK MODELS

Homer's first visit to the Adirondacks was about 1870 when he stayed at an artist's colony in Keene Valley. Other painters there were Roswell Shurtleff, Arthur and Ernest Parton, John Fitch, Carleton Wiggins, George McCord and several others. *Adirondack Lake* and *The Two Guides* were Homer's most famous oils of the period. The latter shows "Old Mountain" Phelps explaining to a younger woodsman some of the mysteries of the high Essex range of mountains. The younger man has been recently identified as Monroe Holt, grandson of Smith Holt, who settled in Keene Valley in 1806. Monroe Holt was a substantial citizen. He served many years as justice of the peace and also as supervisor of the Town of Keene.

In the 1870's Homer began to stay at Baker's, a rough mountain wilderness hotel about ten miles from Minerva in Essex county. Later Baker's became the North Woods Club and Homer became a charter member. Here, at the North Woods Club between 1889 and 1894 he produced in great excellence and volume, mainly in the watercolor medium.

In the North Woods Club pictures two Adirondack guides appear frequently, both separately and together — the first a young, supple, handsome man of 20 or so with a proud bearing; the second a much older but no less handsome man of about 60, with a full beard and the build and habits of a born woodsman. Through the assistance of Mr. Hugh Fosburgh of the North Woods Club, these men have recently been identified. The younger man was Michael Francis Flynn, well-known throughout the woods as "Farmer Flynn." He was later to settle in Minerva and to serve long years as town road commissioner. He died in 1944, at age 73, and is survived by one sister, Mrs. Kate Shaughnessy of Newcomb, and several children, including Mrs. Mary Hawkins of Minerva, Mrs. Rose Brown of North Creek, Mrs. Elizabeth Filkins of Riverside and a son, Thomas Flynn of Olmstedville. Another son, Patrick, now lives in North Carolina. His brother Harry Flynn is living in Olmstedville.

The older, bearded guide has been tentatively identified as Rufus Wallace, a resident of Minerva and a bachelor, who died around the turn of the century.

JOHN R. CURRY
Blue Mountain Lake, New York

ADIRONDACK WORKS BY WINSLOW HOMER

Compiled by LLOYD GOODRICH *and* EDITH HAVENS GOODRICH

The following list includes all known oil paintings, watercolors and illustrations by Winslow Homer which can be identified as being of Adirondack subjects. The list does not include drawings. The largest collection of such drawings is at the Cooper Union Museum for the Arts of Decoration.

(Those paintings included in the exhibition have been marked with an asterisk, and those paintings which are illustrated in the catalogue are marked with a dagger. R.B.I.)

1865

ILLUSTRATION:

Our Watering Places — Horse Racing at Saratoga. HARPER'S WEEKLY, August 26, 1865, p. 533.

1869

ILLUSTRATIONS:

On the Road to Lake George. APPLETON'S JOURNAL, July 24, 1869, cover.

At the Spring: Saratoga. HEARTH AND HOME, August 28, 1869, p. 561.

1870

OILS:

†*Adirondack Lake.* 24″x 38″. Henry Art Gallery, University of Washington, Seattle.

The Trapper, or Adirondack Lake. 20″x 30″. Harold T. Pulsifer Collection, Colby College, Waterville, Maine.

ILLUSTRATIONS:

A Quiet Day in the Woods. APPLETON'S JOURNAL, June 25, 1870, p. 701.

*†*Trapping in the Adirondacks.* EVERY SATURDAY, December 24, 1870, p. 849.

1871

ILLUSTRATIONS:

*†*Deer Stalking in the Adirondacks*. EVERY SATURDAY, January 21, 1871, p. 57.

*†*Lumbering in Winter*. EVERY SATURDAY, January 28, 1871, p. 89.

1874

OIL:

Waiting for a Bite. 12″x 20″. Estate of Mrs. Arthur G. Cummer, Jacksonville, Florida.

WATERCOLORS:

*†*Eliphalet Terry*. 9⅜″x 12⅞″. Century Association, New York.

*†*Lake Shore*. 9¾″x 13¾″. Peter Salm, New York.

Man in a Punt, Fishing. 9½″x 13¼″. Mrs. George P. Putnam, Wayne, Pennsylvania.

Trappers Resting. 9½″x 13½″. Mr. and Mrs. Charles S. Payson, New York.

ILLUSTRATIONS:

*†*Waiting for a Bite*. HARPER'S WEEKLY, August 22, 1874, p. 693.

*†*Camping Out in the Adirondack Mountains*. HARPER'S WEEKLY, November 7, 1874, p. 920.

UNDATED, PROBABLY 1874

OIL:

Playing a Fish. 11¼″x 18½″. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

WATERCOLOR:

Why Don't the Suckers Bite? 7-1/16″x 13⅛″. Addison Gallery of American Art, Andover, Massachusetts.

1876

OIL:

†*The Two Guides*. 24″x 40″. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

UNDATED, PROBABLY 1876

OILS:

Beaver Mountain, Adirondacks. 12″x 17⅛″. Newark Museum, Newark, New Jersey.

*†*The Guide.* 11⅞″x 7⅝″. Hirschl & Adler, New York.

1880

OIL:

†*Campfire.* 23¾″x 38⅛″. Metropolitan Museum of Art, New York.

1889

WATERCOLORS:

Adirondack Lake. 13½″x 19⅝″. Museum of Fine Arts, Boston, Massachusetts.

Big Trees, Adirondacks. 13½″x 19½″. Wildenstein & Co., New York.

Casting for a Rise. 9-1/16″x 19⅜″. Mr. and Mrs. Sidney Simon, New City, New York.

Casting in the Falls. 14″x 20″. Mrs. Charles R. Henschel, New York.

Deer in a Lake, Adirondacks. 13⅜″x 19⅜″. Mrs. John Briggs Potter, Boston, Massachusetts.

A Fisherman's Day. 12¼″x 19¼″. Freer Gallery of Art, Washington, D. C.

A Good One. 12⅝″x 19¾″. The Hyde Collection, Glens Falls, New York.

A Good Strike, Leaping Trout. 13⅜″x 19″. John S. Ames, North Easton, Massachusetts.

The Guide. 13⅝″x 19⅝″. Museum of Fine Arts, Boston, Massachusetts.

*†*The Guide.* 14″x 20″. Mr. and Mrs. Charles S. Payson, New York.

*†*Hunter and Dog, Adirondacks.* 13⅜″x 19½″. Mr. and Mrs. Pieter W. Fosburgh, Cherry Plain, New York.

*†*Hunting Dog on a Log.* 13⅜″x 19⅜″. Addison Gallery of American Art, Andover, Massachusetts.

Jumping Trout. 12½″x 19⅜″. Brooklyn Museum, Brooklyn, New York.

*†*Leaping Trout.* 13¾″x 19¾″. Mrs. Charles R. Henschel, New York.

Leaping Trout. 13¼″x 19⅜″. Mrs. Ralph T. King, Cleveland, Ohio (1944).

The Lone Fisherman. 14″x 20″. Mrs. Charles R. Henschel, New York.

†*An October Day.* 13½″x 19½″. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

A Quiet Pool on a Sunny Day. 12½″x 19½″. Mrs. Edwin S. Webster, Boston, Massachusetts.

The Red Canoe. 13⅝″x 19½″. Mrs. Edwin S. Webster, Boston, Massachusetts.

Salmon Fishing. 13½″x 19¼″. Mrs. Muir B. Snow, Jr., Grosse Point, Michigan.
Solitude. 13⅜″x 19⅜″. William A. Putnam, Cornwall, New York.
Trout. 19⅜″x 13⅜″. Grand Central Art Galleries, New York.
Trout Breaking. 13½″x 19½″. Museum of Fine Arts, Boston, Massachusetts.
*†*Two Trout*. 19⅜″x 13⅛″. International Business Machines Corp., New York.
†*Waiting for the Hunt*. 13⅜″x 19⅜″. Museum of Art, Rhode Island School of Design, Providence, R. I.

ETCHING:

Fly Fishing. 17½″x 22⅝″ (plate size).

UNDATED, PROBABLY 1889

WATERCOLORS:

Adirondack Lake. 13½″x 19⅝″. Mrs. Richard De Wolfe Brixey, Bedford Hills, New York.
Hudson River, Logging. 14″x 21″. Corcoran Gallery of Art, Washington, D. C.
Leaping Trout. 13¼″x 19¼″. Museum of Fine Arts, Boston, Massachusetts.
Log Jam. 14¼″x 20¾″. Ralph H. Norton, Chicago, Illinois.
*†*On the Trail*. 12⅜″x 19¾″. Mrs. Charles R. Henschel, New York.
*†*Valley and Hillside*. 13⅜″x 19⅜″. Cooper Union Museum for the Arts of Decoration, New York.
†*Waterfall, Adirondacks*. 13⅝″x 19⅝″. Freer Gallery of Art, Washington, D. C.

1890

WATERCOLORS:

End of the Day, Adirondacks. 13⅝″x 19½″. Art Institute of Chicago.
Netting the Fish. 13½″x 19¼″. Art Institute of Chicago.
*†*An Unexpected Catch*. 12″x 20″. Mr. and Mrs. Charles S. Payson, New York.

UNDATED, PROBABLY 1890

OIL:

The Woodchopper. 10⅜″x 15¾″. Ambassador and Mrs. John Hay Whitney, New York.

WATERCOLORS:

*†*Fishing in the Adirondacks*. 13⅝″x 19½″. Fogg Art Museum, Harvard University.

Sunrise in the Adirondacks. 14″x 21″. Colonel and Mrs. Edgar W. Garbisch, New York.

1891

OIL:

†*Huntsman and Dogs*. 28¼″x 48″. Philadelphia Museum of Art.

WATERCOLORS:

The Boatman. 13¼″x 19½″. Brooklyn Museum.

*†*Building a Smudge*. 13½″x 20″. Dr. and Mrs. Samuel Emlen Stokes, Moorestown, New Jersey.

*†*Guide Carrying Deer*. 13¾″x 19½″. Mr. and Mrs. Charles S. Payson, New York.

†*Mink Pond*. 13½″x 19⅝″. Fogg Art Museum, Harvard University.

Two Trout. 18⅞″x 13⅜″. Wildenstein & Co., New York.

The Woodcutter. 13¾″x 19⅞″. John S. Ames, North Easton, Massachusetts.

Woodsman and Fallen Tree. 13½″x 19⅝″. Museum of Fine Arts, Boston.

1892

OIL:

†*Hound and Hunter*. 28″x 47½″. National Gallery of Art, Washington, D. C.

WATERCOLORS:

Adirondack Guide. 12¾″x 21¼″. Art Institute of Chicago.

†*Adirondacks*. 13⅜″x 19½″. Fogg Art Museum, Harvard University.

Adirondacks, Man and Canoe. 14½″x 20⅞″. Mrs. J. Gardner Bradley, Wellesley, Massachusetts.

After the Hunt. 14½″x 20½″. Los Angeles County Museum.

The Blue Boat. 14½″x 20⅞″. Museum of Fine Arts, Boston.

†*Blue Monday*. 12″x 21¼″. Fogg Art Museum, Harvard University.

Boy Fishing. 14⅝″x 21″. Dr. Anthony T. Ladd, New York.

A Brook Trout. 13¾"x 19¾". Mrs. Richard E. Danielson, Boston.
*†*Burnt Mountain*. 13⅜"x 19½". Mrs. Charles R. Henschel, New York.
*†*Canoeing in the Adirondacks*. 14⅞"x 21⅛". Mr. and Mrs. Lawrence A. Fleischman, Detroit.
†*Deer Drinking*. 13½"x 19½". Mr. and Mrs. Courtlandt P. Dixon, New York.
*†*The End of the Hunt*. 14½"x 21". Bowdoin College Museum of Fine Arts, Brunswick, Maine.
The Fallen Deer. 13½"x 19½". Museum of Fine Arts, Boston.
*†*A Good Shot*. 14½"x 21". Mrs. Charles R. Henschel, New York.
*†*Hound and Hunter*. 13½"x 19½". Mrs. Charles R. Henschel, New York.
Hudson River. 13⅜"x 19⅝". Museum of Fine Arts, Boston.
In the Fog. 14½"x 21". Mrs. Edwin S. Webster, Boston.
The Interrupted Tete-a-Tete, Adirondacks, or North Woods Club, Adirondacks. 14¼"x 21⅛". Art Institute of Chicago.
The Lone Boat, North Woods Club, Adirondacks. 14¾"x 21⅛". Art Institute of Chicago.
Mink Lake, Adirondacks. 13½"x 20¾". Cleveland Museum of Art.
Morning. 12"x 19¼". Mrs. Homer Strong, Rochester, New York.
Paddling at Dusk. 14¾"x 21". Dr. James H. Lockhart, Jr., Rochester, New York (1940).
*†*Pickerel Fishing*. 10¾"x 19½". Mr. and Mrs. Charles S. Payson, New York.
†*Prospect Rock, Essex County, New York*. 13½"x 19½". National Collection of Fine Arts, Washington, D. C.
The Return to Camp. 13½"x 19½". Mrs. Edwin S. Webster, Boston.
Two Men Rowing on a Lake. 14⅝"x 21". Estate of Miss Mabel Choate, New York.

UNDATED, PROBABLY 1892

WATERCOLORS:

Campfire, Adirondacks. 14⅞"x 21". Art Institute of Chicago.
*†*Deer at Fence*. 13¾"x 20". Cooper Union Museum for the Arts of Decoration, New York.
Man and Boy in Boat. 13⅜"x 19½". Mrs. Edward W. Moore, Cotuit, Massachusetts.
Old Settlers. 21"x 14½". Museum of Fine Arts, Boston.
Ranger, Adirondacks. 13½"x 19½". John S. Ames, North Easton, Massachusetts.

1894

WATERCOLORS:

Adirondack Guide. 14½″x 20⅞″. Museum of Fine Arts, Boston.
Casting the Fly. 14¼″x 20¾″. Mrs. Charles R. Henschel, New York.
Dog on a Log. 14″x 20¾″. Edward W. Grew, Dover, Massachusetts.
Hilly Landscape. 14½″x 21″. Mrs. Boylston A. Beal, Manchester, Massachusetts.
Hunting Dog among Dead Trees. 14½″x 21″. Museum of Fine Arts, Boston.
*†*Indian Village in the Adirondacks*. 14⅜″x 20¾″. Alexander M. White, New York.
*†*Old Friends*. 21½″x 15⅛″. Worcester Art Museum.
The Rapids — Hudson River, Adirondacks. 14⅞″x 21″. Art Institute of Chicago.

UNDATED, PROBABLY 1894

WATERCOLORS:

Playing Him. 14¾″x 21¼″. Frederic H. Curtiss, Boston.
The Tree Across the Trail. 13⅛″x 19″. Bradford Lambert, New York (1936).

1900

WATERCOLORS:

†*Fish and Butterflies*. 10⅞″x 15¼″. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.
†*The Pioneer*. 13½″x 20½″. Metropolitan Museum of Art.
The Rise. 13⅜″x 20⅜″. Mrs. Charles R. Henschel, New York.

UNDATED, PROBABLY 1900

WATERCOLOR:

The Bass. 14″x 21″. M. Knoedler & Co.

1902

WATERCOLOR:

*†*Mountain Landscape, or Burnt Mountain, Adirondacks*. 13⅝″x 20¾″. Addison Gallery of American Art, Andover, Massachusetts.

PICTURES IN THE EXHIBITION

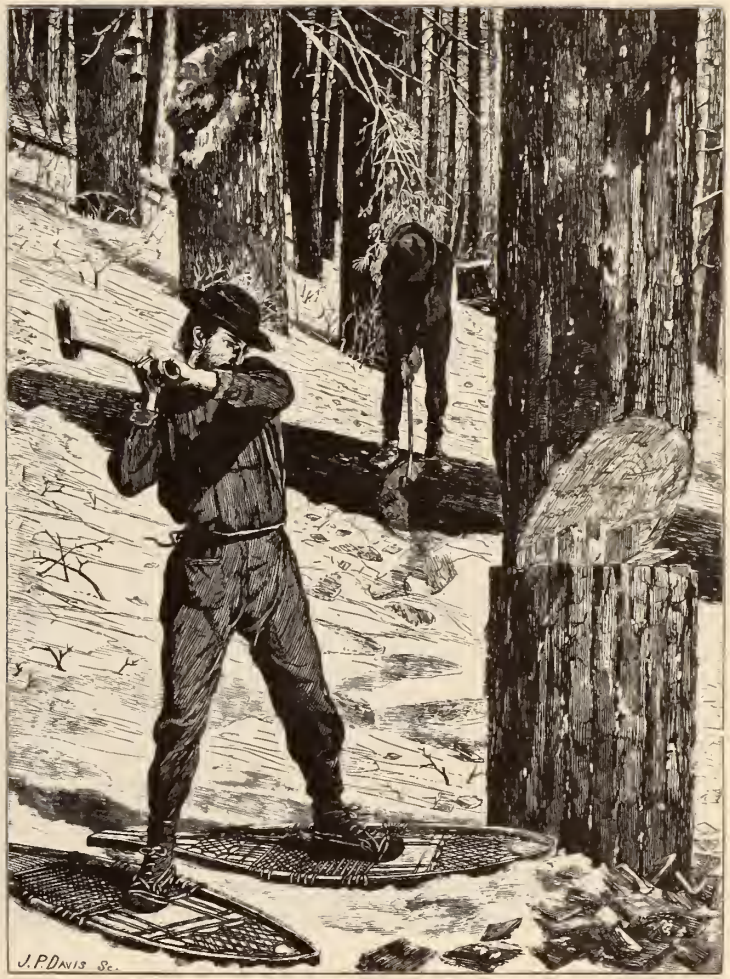
2. Winslow Homer at Seventy-two. 1908
Photograph courtesy of Mr. Lloyd Goodrich

3. Trapping in the Adirondacks
Lent by Mr. and Mrs. Pieter W. Fosburgh

Wood engraving 1870

4. Deerstalking in the Adirondacks in Winter
Lent by Mr. and Mrs. James W. Fosburgh

Wood engraving 1871



5. Lumbering in Winter *Wood engraving* 1871
Lent by Mr. and Mrs. James W. Fosburgh

6. Camping Out in the Adirondack Mountains
Lent by Mr. and Mrs. James W. Fosburgh

Wood engraving 1874

7. Waiting for a Bite
Lent by Mr. and Mrs. James W. Fosburgh

Wood engraving 1874

8. Eliphalet Terry
Lent by The Century Association, New York

Watercolor 1874

9. Lake Shore (The Fallen Tree. Landscape.) *Watercolor* 1874
Lent by Mr. Peter A. Salm

10. Adirondack Guide *Oil Probably* 1876
Lent by Hirschl and Adler Galleries, New York

11. Hunter and Dog, Adirondacks (Adirondack Woods, Guide and Dog.) *Watercolor* 1889
Lent by Mr. and Mrs. Pieter W. Fosburgh

12. Hunting Dog on a Log (Dog on a Log.) *Watercolor* 1889
Lent by Addison Gallery of American Art, Phillips Academy, Andover

13. Leaping Trout
Lent by Mrs. Charles R. Henschel

Watercolor 1889

14. On the Trail *Watercolor Probably* 1889
Lent by Mrs. Charles R. Henschel

15. The Guide *Watercolor* 1889
Lent by Mr. Charles S. Payson

16. Two Trout (Square Tails. Rainbow Trout.) *Watercolor* 1889
Lent by the International Business Machines Collection, New York

17. Valley and Hillside
Lent by The Cooper Union Museum, New York

Watercolor Probably 1889

18. An Unexpected Catch (Fish Taking a Fly.) *Watercolor* 1890
Lent by Mr. Charles S. Payson

19. Fishing in the Adirondacks *Watercolor* 1890
Courtesy of the Fogg Art Museum, Harvard University

20. Building a Smudge *Watercolor* 1891
Lent by Dr. and Mrs. S. Emlen Stokes

21. A Good Shot
Lent by Mrs. Charles R. Henschel

Watercolor 1892

22. Burnt Mountain
Lent by Mrs. Charles R. Henschel

Watercolor 1892

23. Canoeing in the Adirondacks
Lent by Mr. Lawrence A. Fleischman

Watercolor 1892

24. Deer at a Fence
Lent by The Cooper Union Museum, New York

Watercolor Probably 1892

25. End of the Hunt
Bowdoin College Museum of Fine Arts, Brunswick, Maine

Watercolor 1892

26. Hound and Hunter *Watercolor* 1892
Lent by Mrs. Charles R. Henschel

27. Pickerel Fishing
Lent by Mr. Charles S. Payson

Watercolor 1892

28. Indian Village, Adirondacks
Lent by Mr. Alexander M. White

Watercolor 1894

29. Old Friends *Watercolor* 1894
Worcester Art Museum, Worcester

30. Mountain Landscape (Burnt Mountain.) *Watercolor* 1902
Lent by Addison Gallery of American Art, Phillips Academy, Andover

31. Sketch 4¼″x 5½″ *Pencil* 1908
Lent by the North Woods Club

32. Sketch 4¼″x 9¼″ *Pencil* 1908
Lent by the North Woods Club

OTHER EXAMPLES OF HOMER'S WORK

33. Homer's Model Rufus Wallace. (In center)
Photograph courtesy Mrs. Harry Surprenant

34. Homer's Model Mike "Farmer" Flynn (On right)
Photograph courtesy Mrs. Elizabeth Filkins

35. Homer's Model Orson "Mountain" Phelps
Adirondack Museum Photograph

36. Lake George by John Frederick Kensett (1816 - 1872) *Oil*
Courtesy of The Metropolitan Museum of Art, Bequest of Maria DeWitt Jesup, 1915.

37. Baker's Farm (Later the site of the North Woods Club) 19″x 30″ by Eliphalet Terry (1826 - 1896) *Oil* 1859
Courtesy North Woods Club

Oil 1870

38. Adirondack Lake
Courtesy The Henry Gallery, University of Washington. Collection: Horace C. Henry

39. The Two Guides *Oil* 1876
Courtesy Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

40. Campfire *Oil* 1880
Courtesy of The Metropolitan Museum of Art, Gift of Henry Keney Pomeroy, 1927

41. An October Day *Watercolor* 1889
Courtesy Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

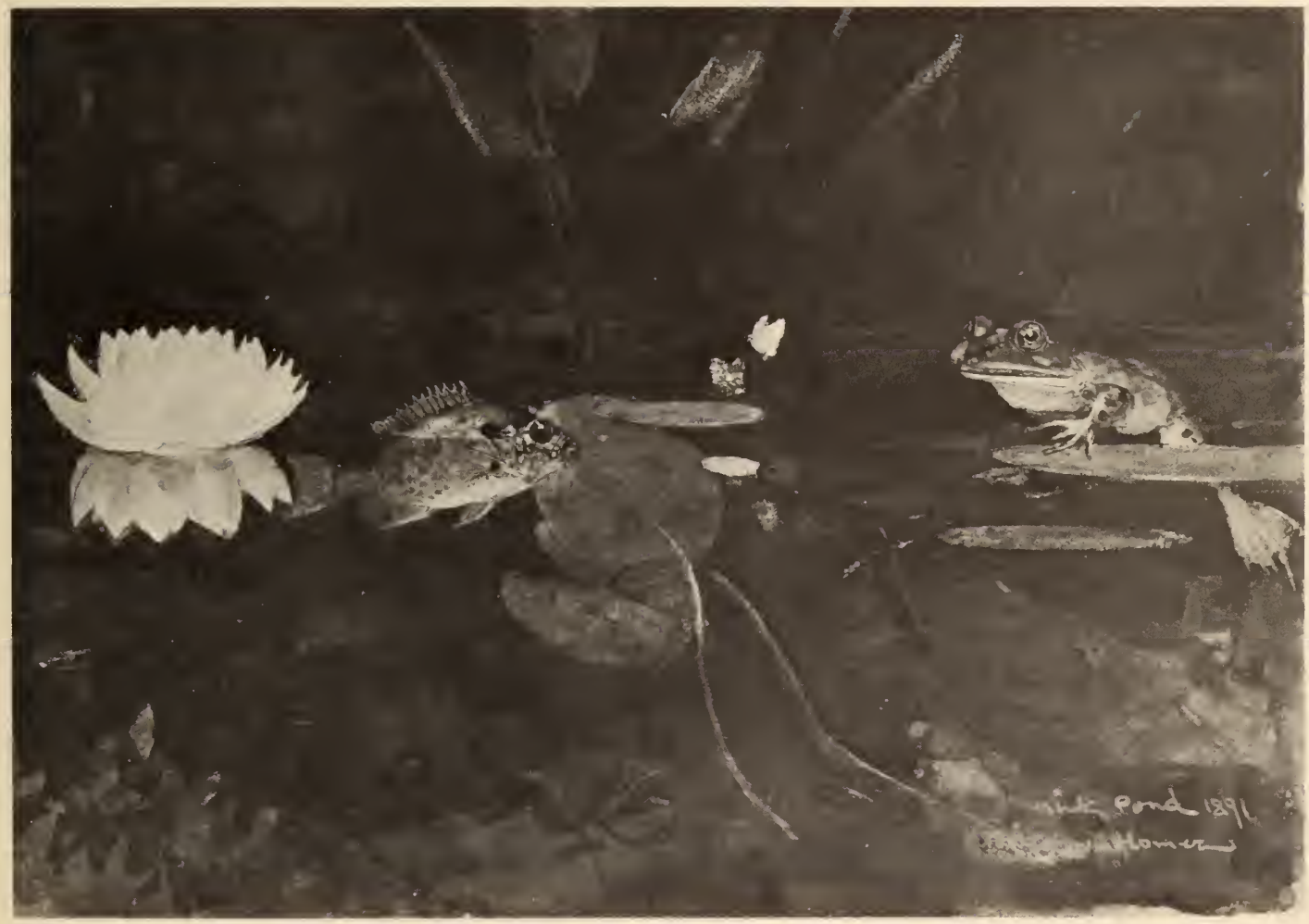
42. Waiting for the Hunt
Courtesy Museum of Art, Rhode Island School of Design, Gift of Jesse Metcalf

Watercolor 1889

43. Waterfall in the Adirondacks *Watercolor Probably* 1889
Courtesy of the Smithsonian Institution, Freer Gallery of Art, Washington, D. C.

Oil 1891

44. Huntsman and Dogs
Courtesy Philadelphia Museum of Art, William L. Elkins Collection



45. The Mink Pond *Watercolor* 1891
Courtesy of the Fogg Art Museum, Harvard University, Grenville L. Winthrop Collection

46. Adirondacks (Hunter in the Adirondacks.) *Watercolor* 1892
Courtesy of the Fogg Art Museum, Harvard University

47. Blue Monday (Adirondack Lake.) *Watercolor* 1892
Courtesy of the Fogg Art Museum, Harvard University, Grenville L. Winthrop Collection

48. Deer Drinking
Courtesy Mr. Courtlandt F. Dixon

Watercolor 1892

49. Fish and Butterflies
Courtesy Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

Watercolor 1900

Oil 1892

50. Hound and Hunter
Courtesy National Gallery of Art, Washington, D. C., Gift of Stephen C. Clark

51. North Woods *Color lithograph* 1896
Courtesy of The Metropolitan Museum of Art, Dick Fund, 1927. *From the watercolor Playing Him, probably* 1894

52. Prospect Rock, Essex County, New York
Courtesy National Collection of Fine Arts, Smithsonian Institution

Watercolor 1892

53. The Pioneer *Watercolor* 1900
Courtesy of The Metropolitan Museum of Art, Lazarus Fund, 1910

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